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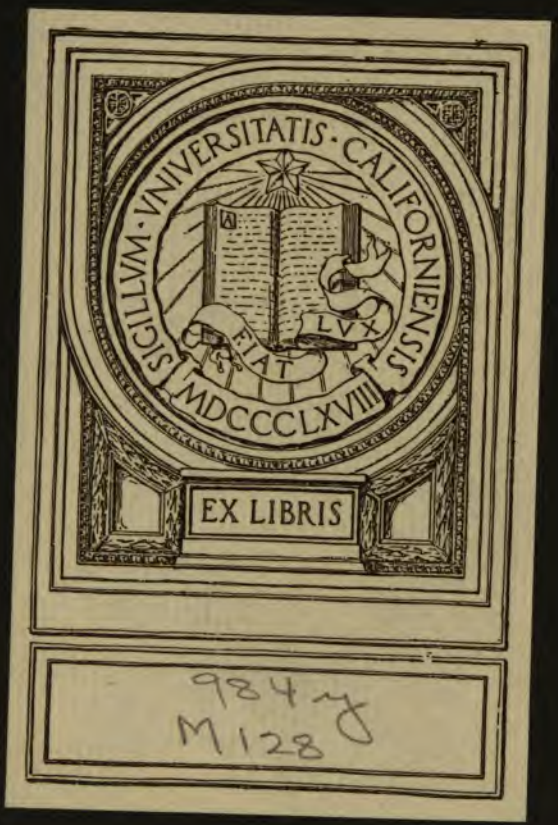

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MUSIC MEMORY
IN THE
SCHOOLS

SUGGESTIONS TO TEACHERS
FOR CORRECT CORRELATION

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"Whatever of value this little book may be." — Is not because of the things said by me, but because, in this progressive age, all "sign posts" are interesting.

This daintily edited little booklet appreciates your interest in it.

Evelyn M. McCluskey
Feb. 8th 1922.

Booklet wrote Oct 3, 4 & 5 '22 for San Francisco, Contest & State of Oregon, State Contest.

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MUSIC MEMORY
IN THE
SCHOOLS

SUGGESTIONS TO TEACHERS
FOR CORRECT CORRELATION

BY

EVELYN MCFARLANE MCCLUSKY

Educational Director of Sherman, Clay & Co.

UNIV. OF CALIFORNIA

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UNIV. OF CALIFORNIA

FOREWORD

The compiler of this little book, has had experience in teaching Music Appreciation for several years, and during the last three years has been connected with several Music Memory Contests. These Contests have become a National movement of increasing interest. So many requests have come to me in the past year since acting as Chairman of the Portland, Oregon Contest, that I was forced to compile this little helper in self defence. The object is to attempt to give an inspirational, logical reason for Music Memory Contests in any City, and to supply some definite material with which to launch work in this line, in an educational way.

Our days are so crowded that we often neglect interesting things, and miss the joy that they would bring. Several teachers have told me that they have had happier school work since incorporating into their daily work, some definite music appreciation in connection with the regular subjects. The people of other lands come into children's lives and thoughts thru hearing the music of that land; the rhythm drills and concentration drills have been the means of awakening dormant minds, of tuning a class into happy harmony, of quieting the nerves and dispensing with the confusion of disconcerted action. After introducing music appreciation into her work one teacher said to me: "I feel ten years younger this year. The atmosphere has been so different, and my class has covered more pages in their books than any of the many previous years of my teaching. I am sure this is due to the work we have done in music."

For the reason that music should not be for special "music classes" only, a Memory Contest is particularly valuable. Every teacher and every child can enter into it and for this reason I am supplying the information contained in this little book, that others may have no hesitancy as they venture forth on an "uncharted sea." Here are your first sailing orders. Set sail! Begin, no matter how little prepared you may be, you will find each harbor a friendly port, inspiring you anew. Your own ingenuity will carry you forward in this big and important National movement. May you have the joy of knowing that you have meant much to your city thru your efforts in opening the gates of the land of Music.

EVELYN McFARLANE McCLUSKY.

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CHAPTER I.

WHAT IS A MUSIC MEMORY CONTEST?

Altho the chief aim of this booklet is to be of assistance after you have already decided to have a contest and perhaps after you have already had one contest, it is possible that you have not come into possession of the little booklet published by the National Bureau for the Advancement of Music in America, 105 West 40th St., New York City, which gives a short sketch of the history of these contests, and suggestions regarding prizes and certificates, etc.

We will therefore touch the salient points of the question which so many are asking as the move gathers momentum over the country. Over two hundred cities have held Music Memory Contests, since the first one. The plan is an outgrowth of the needs forced upon the Committee chosen by the Government, to look after the rolls, records and sheet music sent to our soldiers. They were appalled! Something HAD to be done for the good of the Nation. Quoting Ann Shaw Faulkner we know that "a nation first becomes great thru commerce, then the visible arts, architecture, and painting, and last of all begins a development of that which is innate in all—music! Also—'A nation develops its best music after a great turmoil—a war."

So you see we are just ready to do big things in the development of a most vital thing, which is more than an 'art.' There had to be something to touch the MASSES. Mr. Tremaine, evolved the thought of having a Contest to arouse the interest of the communities and develop an appreciation of music in the children. It has been adopted as a mighty National Campaign, with ever increasing interest being manifested by all the states of the Union.

Briefly this is the idea of the Memory Contest. For a given time, usually six weeks the first time, (later the work often extends throughout the year with final tests at the end of the term just as any other examination)—all the children of the city attempt to become so familiar with a list of compositions of standard composers that they will be able to name them when they hear them and give the name of the composer.

Certificates of Merit are given to all who score a grade of 70 or over in a semi-final test which takes place in the various schools, and is given according to the needs of that school. It usually includes the playing of parts of twenty numbers from the list which has not less than thirty for study (the average is fifty numbers). The score is usually 3 points for correct naming of the composition and 2 points for naming the composer. Certificates of HONOR are awarded those scoring 100 in the final test, which is in the form of a big Concert in some large auditorium or theatre.

The City Music Supervisor together with representatives of Music Clubs and the Community Service Bureau usually form the working committee, inviting such others as are needed to make it a big civic affair.

The grades usually taking part in the actual test are from the fifth upward including the high schools.

The information contained herein is to suggest ways and means of correlating Music Memory Contests with the regular school

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subjects, in a definite educational way. Also to form an introductory music appreciation help which may be the only work of its kind done throughout the year, or may preceed, become a part of, or supplement the regular school work in sight singing, and Music Appreciation courses.

Remember that this is a National Movement—plan for annual improvement.

We are including more compositions than we suggest your using the first time. We hope the variety will show the possibilities of many compositions, as well as enable different cities to adopt the list to their particular needs.

CHAPTER II

SELECTING THE LIST

In selecting the compositions for the list of study, keep in mind the often overlooked fact that too much music of exactly the same emotional appeal is like having a meal of seventeen pieces of custard pie. Be careful of your musical menu. This contest is not only for young musical geniuses, but also to interest those children who have probably never heard good music and those who very candidly express a preference for the Jazz of today. It is eventually to reach every child in every school in America. Exclude no one. Don't steal a child's birthright. No loss can be more keenly felt with increasing regret as the years accumulate, than the lack of appreciation of real music of the Masters. A careful cultivation in this line in childhood often means the development of a performer as well as that of a listener.

For a concrete example of how to select the list to meet the needs of a musical diet—Humoresque, Traumerei, Melody in F, Spring Song, Ave Maria, and the Swan are all soft, slow, sweet music, with no especially tangible story and little opportunity to ask for any certain response from the child, throughout the playing of the composition. The raising of hands at certain places and motions is one of the direct ways of showing a class that you expect certain signals to prove what they are hearing. Active response is essential to active listening on the part of those beginning to learn to listen to music. In the few suggested above we have the type of music to which we have listened for so long, as one listens to rain on a roof when we have gone to bed on the sleeping porch. It serves to start a channel of calm thought. We drift—anywhere. This is splendid out of school. But most unfortunate IN school, except during relaxing periods or when the children are expected to write an imaginary composition with the theme built around the impression created by the music heard.

This is the type of music to put primary children to sleep; to calm tired nerves; to feed to lovers. But a red-blooded, active, teen-age boy needs some of the active music with this custard pie kind.

For instance, Danse Macabre, Tailor and the Bear, Anitras Dance, Hall of the Mountain King, Festival of Bagdad from Scheherazade, Hungarian Rhapsodie No. 2, Rockozy March, etc. These

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not only have opportunity for physical response but have dash and brilliancy. Try to combine these two types. Two numbers between these two extremes are Narcissus and Invitation to the Dance.

The slogan of the Campaign is "Familiar Music is popular Music," for this reason we feel that we will best remember the composition if we become acquainted with the composers even tho thru the printed page. The impossibility of shaking hands with Washington does not prevent our feeling of companionable acquaintance with his life and ideals. So it is with composers.

In forming your list, try to include composers of as many nations as possible, and of as many periods of time.

There should be at least thirty numbers. Fifty is the average.

Children learn quicker than adults.

See that the compositions are those which are on records, for without this there would be no way for the masses to study them. Call on your local dealer and submit your list. See if he can supply the numbers and will order them. Let him know in time. Delay may tie up your contest plans, and cause a panic and disappointment to the children.

Six weeks is the average time allotted to a contest. Successful contests can be handled in three and even two weeks, if properly directed. For your convenience we suggest that you divide the list into sections to study certain numbers each week. System simplifies work and encourages children as well as causing a uniform development throughout the city. Scattered efforts bring scattered results. Study according to period, or Nationality, or program balance.

Observing these suggestions, unhesitatingly make the list more difficult than the average adult imagines within the child's possibilities. Do not try to include all the numbers of which one might say, "Everyone should know this". Omit some of the general favorites. This Contest will start the habit of correctly naming what one hears and will in this way take care of the overlooked popular gems.

The majority of the compositions of the list should be distinctive orchestrations, with only enough songs, if any, to give the children opportunity to sing, hum, and whistle the melodies, and serve as a connecting link from the known to the new.

Symphonic numbers may be so distinctive that they are readily recognized whether one can hum the theme or not.

One of the greatest musical values of a contest of this kind is the development of conscious listening when children are directed to anticipate the definite part to be taken by various instruments. The children's keen interest and response, as they feel the personality of these instruments, is always proof that it is quite within the child's appreciation—altho the full significance will come later.

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CHAPTER III.

SUGGESTIONS FOR THE GUIDANCE OF COMMITTEE AND TEACHERS

After the list has been chosen there are two lines of development:—Out of the School—In the School.

I.—1. **Out of School** you have the co-operation of the movies, for slide announcements and orchestras to play the numbers each week.

2. Orchestras of hotels and tea houses and candy stores, etc.

3. The Music Clubs often sponsor home talent at Saturday Concerts.

4. Neighborhood parties, where games consist of spelling matches using names of the composers; matches where one side announces the name of a composer and the other side must respond by his composition, or vice versa. To get partners for the refreshments, hostess may prepare quotations with the first half for boys, and last half for girls, and he must find her by knowing the rest of his musical quotation or statement. For example—"Bach was called"—"The Father of Modern Music"; "Chopin was to the Pianoforte"—"What Longfellow was to Poetry".

There may be whistling contests, one side whistle a melody, the other side name it. This is interesting during refreshments. The refreshments may be made to represent some nation, or some period. And of course there must be MUSIC at the party. And Music of the List.

5. Have children keep note books, with several pages for each composer. Perry Pictures may be had for a penny. The committee should see that the book store has a supply ready. Accumulate news from the paper, from the magazines and Record Catalogues.

6. Have the newspapers print stories concerning local developments of the contests, the parties and school teams. Also stories of the compositions. These the children will clip and paste in their note books.

7. See that the newsboys know what days to call special Music Memory News.

8. Your Librarian will probably have some musical story hours for you.

9. Talk of the contest. Compare notes with your neighbor.

10. Hear the numbers at your music dealers.

II. IN THE SCHOOL.

This contest is not to be a wild scramble for surface information and prizes. Every subject studied in the school must be for a very definite educational purpose. A Music Memory Contest may be one of the vital subjects of the curriculum if educationally used and not allowed to be a mere concert or a feeding of one's emotions. Music should be a matter of brains as well as general character building.

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Music should create an intelligent interest in every other subject. Vitilize the three R's and round out an education by bringing the often diversified subjects, History, Geography and Literature to a focal point and welding the parts into a complete living whole.

Music has been considered the "Universal Language". Have you considered—what would the world be like if there were no Music? Think this over a few minutes—has there ever been a time in history when the human race has not craved music and attempted in some way, by some kind of instrument to satisfy this craving?

Next consider: Why is the music of Scotland's Highlands more sturdy and vigorous than the music of Italy? Does geography have anything to do with this? Certainly! (Mrs. Max Obendorfer, Chairman General Federated Clubs of America, has a most excellent book on this subject of Nationality in Music.)

Isn't war the usual thing to change the boundaries of a nation? Doesn't every nation have its martial music? Has music ever helped win a war? Then doesn't music have a part in history? (All this by way of remembrance.)

Aside from martial music, hasn't the turmoil or lethargy of a nation or period, caused certain musical geniuses to write compositions and songs which have so gripped the people that they have been spurred on to greater accomplishments? The spirit of the music has caused literature of great beauty. And beautiful literature has been set to music to give it greater life. How closely they intertwine!

Geography, History and Literature.—Geopgraphical conditions effect the music of a nation; music effects the people; people make history and commerce. If music is an insight into a nation, shouldn't our future American business men know more of the music of all the nations?

* * * * *

Recently in a certain school where the last, quiet number was following the active listening lesson, the children were told to listen to what the music had to WHISPER to them.

After a moment of perfect calm, a third grade lad in the rear of the room suddenly jumped from his seat, and striding swiftly to the teachers desk, threw thereon a pocket book.

"There, take your old pocket-book!" he quiveringly exclaimed, "I didn't want it anyhow!"

At recess when teacher drew Tony to her, in the companionable way which draws forth confidences, he made this statement: "That music was so darn sweet I couldn't keep the packet-book, an' that's all!"

"Does music lift the morale of a Nation?" The right music does. Are we going to let America drift into the degradation of Jazz?

Music Memory Contests arouse a real interest in real music, and by a directed educational use of this opportunity, the masses of our school children may be developed in the art of "how to listen to music."

Having thoroughly caught the vision of the possibilities of such a contest, let the teacher see that throughout the time alloted for the contest "all roads lead to Rome".

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Suppose your class in history or geography is studying the land of Mesopotamia. "Did you know that Bagdad was between the Euphraties and Tigres Rivers?, etc." Other suggestions come under the division of "Events in America" and give further evidence of this work.

Suppose your history class is studying the time of Napoleon. Did you know that Beethoven lived when Napoleon did and so admired him that he started a symphony describing the character of Napoleon? But when Napoleon became a general, he so disappointed Beethoven who thought an ideal man would not work for personal honors instead of the great good of the cause, that Beethoven tore up the title page and the Symphony is now called the "Eroica". Have we anything on our list by Beethoven? Yes, "Minuet in G", etc.

Aside from the correlation, let us consider a requisite of a good student, and a good American. A THINKER! There can be no real student who can not concentrate. The business world is looking for those who can respond promptly, as well as think correctly. Active listening and accurate response to music will develop a more brilliant mentality. Educationally directed Music Appreciation observes the significance of the importance of "Attention, Concentration, Participation, Response." Acquiring this thru music, prepares a mind for other subjects.

One might say, "Think, Mary! Study!" But, poor Mary does NOT know HOW! Or imagine watching the results of a child as he pores over a chapter in history. Do you think he knows it until he proves it by telling you in recitation? If you assign a problem, does the mere statement that he understands it, make you say, "Then never mind your figures"? In Music Appreciation do you say, "Now children be perfectly quiet, we are going to have some music", and then you put on a "record"? Why not, sometimes, make them prove what they are hearing, and see how they are interpreting the music? Proof in music is a step beyond all other response, because—with the geography or history recitation they may hem and haw about it and stand for a few seconds accumulating ideas on the subject, but with MUSIC they must act instantly or they are too late for any correct response. In such cases as the "Whirlwind", for instance. If children have been asked to put up their hand every time the whirl shoots things UP and they do not put their hand up as swiftly as a wind can whirl, one can see that they will have to think faster!

Work for active response. Here is another suggestion. Present the story to the "Invitation to the Waltz", as follows:—

Back in the time when people wore powdered hair and panniered skirts, knee breeches and silver buckles, a musician named Von Weber, went to a wonderful ball, where he saw an opera singer, Caroline. He had wanted to meet her for some time. She had heard of him too! Approaching her he made a long, low bow, and asked her to dance with him, but she, being really interested, couldn't accept the first time—so she thanked him and declined He asked again, and she was so glad to find him honestly anxious, that her voice was all a-flutter with excitement, but still she couldn't possibly! He insisted as they strolled along the ball room. They heard the orchestra tune up, he asked her **again**—and—this time—she accepted!

They had such a lovely dance that they fell in love (and married!) A few months after they were married, Von Weber decided

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to write a story in memory of the waltz they had so enjoyed. Of course a musician's stories are in music, and certain instruments often represent people, so this time the baritone voice of the 'cello is the man and the soprano voice of the violin is the lady.

Suggest that all the boys in the room hold up their hand every time the 'cello baritone talks, and the girls every time the lady is heard. Have every one put up both hands when she says "Yes". Thus you can see how they are listening.

Whenever possible make the class go thru evidence of rhythm. Sometimes suggest motions, sometimes leave it to their originality. It does not always need to be swaying. In the "Eighth Symphony" number of the list, try pointing to one row after another and let them click like a metronome with their mouth. If you keep before the class the need of proving to you by some motion, etc., you will never find them too grown-up to try to prove that their ears, and their brains are as good as the next one's!

With such compositions as "The Swan", "To a Wild Rose", "Melody in F", etc., draw out from the class, by careful questions, a comparison, and locate the distinctive points of difference. Make discoveries possible on the part of the class. Their contribution is sure to interest them.

Every one loves to have a few things left to discover for one's self. For this same reason there will be no more details here.

Use the children's hands. Use the blackboard, even if only to make a check at a certain instant, according to previously discussed signals. Let the children enter INTO the music.

CHAPTER IV.

PHRASES PERTINENT TO COMPOSERS

Oftimes a pertinent phrase helps to establish a definite fact in the mind—hence these suggested phrases—

Bach—"The Father of Modern Music."

Handel—"The Father of Oratorio."

Haydn—"The Father of the Symphony."

Mozart—"The Boy Wonder of the Music World."

Beethoven—"The Master Genius."

Schubert—"The Greatest of Song Writers." Tomb reads, "Music hath buried here a rich treasure, but still richer hopes."

Mendelssohn—"The Melodist of Leipsic."

Chopin—"The Poet of the Pianoforte."

Schumann—"The Great Romanticist."

Liszt—"Liszt the versatile."—Composer, performer, producer, teacher, writer, man of the world.

Wagner—"Creator of the Music Drama."

Verdi—"Founder of the Modern Italian School of Opera."

Rubenstein—"Founder of Russian School of Music."

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CHAPTER V.

LIST OF COMPOSITIONS

INSTRUMENTAL

Air for G String	*Bach*
Anitra's Dance	*Grieg*
Bee, The	*Franz Schubert*
Blue Danube Waltz	*Johann Strauss*
Cappriccio Valse	*Wieniawski*
Chanson Indoue	*Rimsky-Korsakoff*
Danse Macabre	*Saint Saens*
Eighth Symphony (Third Movement)	*Beethoven*
Gavotte (Mignon)	*Thomas*
Hall of the Mountain King	*Grieg*
Hungarian Rhapsody No. 2	*Liszt*
Humoresque	*Dvorak*
In a Three Horse Sleigh	*Tschaikowsky*
Introduction and Tarantelle	*Saraste*
Invitation to the Waltz	*Weber*
Kamennoi-Ostrow	*Rubenstein*
Liebestraum	*Liszt*
Marche Minature	*Tschaikowsky*
Melody in F	*Rubenstein*
Midsummer's Night's Dream Overture	*Mendelssohn*
Minuet in G	*Beethoven*
Minute Waltz	*Chopin*
Moment Musical	*Schubert*
Morning (Peer Gynt)	*Grieg*
Narcissus	*Nevin*
New World Symphony (Largo)	*Dvorak*
Nocturne in E Fat	*Chopin*
Poet and Peasant Overture	*Von Suppe*
Pomp and Circumstance	*Elgar*
Prelude in C sharp Minor	*Rachmaninoff*
Rakoczy March	*Berlioz*
Salut d' Amour	*Elgar*
Scheherezade (Festival of Bagdad)	*Rimsky-Korsakoff*
Serenade	*Moskowski*
Serenade	*Schubert*
Souvenir	*Drdla*
Spring Song	*Mendelssohn*
Surprise Symphony (Second Movement)	*Haydn*
Symphony in B Minor (Unfinished)	*Schubert*
The Swan	*Saint Saens*

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To a Wild Rose ..... *McDowell*
Traumerei ..... *Schumann*
Turkish March ..... *Beethoven*
Tailor and Bear ..... *McDowell*
Whirlwind ..... *Krantz*

SONGS

All Though the Night ..... *Old Welsh*
Au Clair de La Lune ..... *French Folk*
Berceuse from Jocelyn ..... *Goddard*
Come Where My Love Lies Dreaming ..... *Foster*
Drink to Me Only ..... *Johnson*
From the Land of the Sky Blue Water ..... *Cadman*
Hark, Hark the Lark ..... *Schubert*
John Peel ..... *Old English*
Lo, Here the Gentle Lark ..... *Shakespeare-Bishop*
Mighty Lak' a Rose ..... *Nevin*
O Sole Mio ..... *Italian Folk*
Santa Lucia ..... *Neapolitan Folk*
Song of the Volga Boatman ..... *Russian*
Swing Low Sweet Chariot ..... *Negro*
La Paloma ..... *Spanish*
Funiculi ..... *Italian*
Cradle Song ..... *Mozart*

GRAND OPERA

Giaconda ..... *Ponchielli*
Dance of the Hours.

Il Trovatore ..... *Verdi*
Anvil Chorus.
Home to Our Mountain.

Lucia de Lammermoor ..... Donizetti
Sextette.

Martha ..... *Flotow*
Last Rose of Summer.
Goodnight Chorus.

Rigoletto ..... *Verdi*
Quartette.

Tales of Hoffman ..... *Offenbach*
Barcarolle.

Walkure ..... *Wagner*
Ride of the Valkyries.

William Tell ..... *Rossini*
Overture.

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CHAPTER VI.

CORRELATING WITH AMERICAN HISTORY

(By courtesy of Thomas Tapper, whose book, "First Studies in Music Biography," is sure to interest you.)

BACH, JOHANN SEBASTIAN (1685-1750)

If Johann Sebastian Bach could have visited America in his boyhood he would have found New York a busy place of four thousand people. He would have learned that a few years before, William Penn met the Indians beneath a great elm tree that grew beside the Delaware River, bought land of them, and made with them a treaty of peace and good will. The next year he laid out a capitol city for the colony, naming it Philadelphia.

Had Sebastian visited Boston when he was seven years old, he would have found all the Massachusetts colony in a state of excitement, for in that year, the people, especially in Salem, became possessed of the thought that witches were about. A number of persons accused of witchcraft, were executed.

HAYDN, FRANZ JOSEPH (1732-1809)

Franz Joseph Haydn was born March 31, 1732, a few days after the birth of George Washington. He lived ten years after Washington's death. Within the period of his life there were living Bach, Handel, Scarlatti, Mozart, Beethoven, Hummel, Cherubini, Weber, and Schubert,. Mendelssohn was born in the year of Haydn's death. There also lived during his lifetime many men distinguished in arts, letters and statecraft among them Franklin, Washington, Scott, Burns, Johnson, Goethe, Wordsworth, Rousseau, and the inventor Arkwright. In the period of Haydn's life the world was experiencing some remarkable changes. The birth of the American Republic; the French Revolution; brilliant advances in arts, literature, and science; and the advent of Napoleon, are alone sufficient to make the time memorable.

MOZART, WOLFGANG ARMADEUS (1756-1791)

Mozart's life was included within that of Haydn, who was twenty-four years old when Mozart was born, and who lived for eighteen years after Mozart's death. Hence George Washington was twenty-four years old at the time of Mozart's birth, for he and Joseph Haydn were born in the same year. Washington lived eight years after the death of Mozart. Hence we may picture the great American as reaching the height of his fame in the years of Mozart's life. Mozart knew Haydn intimately. He knew Beethoven as a youth and predicted his greatness. Bach, he could not have known, for Bach died six years before Mozart's birth. Nor did Mozart know Handel, being but three years old when Handel died in London. But in his manhood he once played at the Thomas school on the organ at which Bach so often presided. He knew "The Messiah" well and wrote additional accompaniments to it; and like all others who succeeded him, he paid tribute to the two great masters who stand at the head of German music of the eighteenth century, Bach and Handel.

BEETHOVEN, LUDWIG VAN (1770-1827)

This composer, known as the greatest master of the classic school of composition, was born December 16, 1770. Looking back upon the men whose careers we have thus far studied, we see that at this time:

I. Sebastian Bach had been dead for twenty years.
II. George Freidrich Handel had been dead for eleyen years.

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III. Joseph Haydn was living, thirty-eight years of age, and in service with the Esterhazy family.

IV. Wolfgang Amadeus Mozart was living, fourteen years of age, had traveled extensively, was renowned throughout Europe as a composer of the most unusual brilliancy and promise and at the time in question, December 16, 1770, was in Italy.

Two great masters had, therefore, passed away and two more were living.

What had happened in America in this same period; and what was the condition at the time of Beethoven's birth? The glimpse which we imagined Sebastian Bach to have had of our country, had he visited it in his boyhood, made us acquainted somewhat with the condition of the now three great cities, New York, Philadelphia and Boston. In the time between then and 1770 we learn that:

I. The Treaty of Utrecht was concluded in 1713, and by it many French claims in America were ceded to England. The land of Evangeline, then known as Arcadia, became an English possession and was named Nova Scotia.

II. The last English colony in America arrived in 1732, and founded the city of Savannah, Georgia. Incidentally, we remember that in this same year, 1732, George Washington and Joseph Haydn were born.

III. In 1753 George Washington, then a youth of twenty-one, was sent by Governor Dinwiddie of Virginia to Logstown, on the Ohio River, to deliver a letter to the French commander there, to ascertain the strength of the French, and in general to keep his eyes open and report on what he saw.

IV. The battles of Ticonderoga, Crown Point, Braddock's defeat, and Wolfe's capture at Quebec are outstanding events. Lastly, it is interesting to know what events of great moment took place in the years of Beethoven's life, that is from 1770 to 1827.

I. The battles of Concord, Lexington and Bunker Hill.
II. The signing of the Declaration of Independence.
III. The adoption by the United States of a flag.
IV. The election of the first President of the United States.
V. The War of 1812.
VI. The appearance of the log cabin "in the west," carrying civilization ever nearer and nearer the Rocky Mountains.
VII. The building of the Erie Canal.
VIII. The election of five presidents of the United States.

In the days of the first Continental Congress, of the Boston Tea Party, and of the battle of Bunker Hill, little Ludwig Van Beethoven was a child in his native town of Bonn, on the Rhine.

SCHUBERT, FRANZ PETER (1797-1828)

John Adams was inaugurated second President of the United States thirty-two days after the birth of Franz Peter Schubert, which event occurred on the thirty-first of January of the year 1797. Today there may be seen, in the Nussdorferstrasse, in Vienne, reached in a few minutes from the Maximilianplatz by car, a long, low house, of two stories. Over the door there is a poor little weather-stained bust, a few inches high, of a man with thick shaggy hair, and a homely spectacled face, and near it one reads: "Franz Schubert's Geburtsaus."

MENDELSSOHN, JACOB LUDWIG FELIX (1809-1847)

During the years of Mendelssohn's life, 1809-1847, the United States passed through a time of growth and turbulence that increased its territory and produced some remarkable men. A map of our country, say in 1810, displays a few states. The Northwest was

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disputed land, the United States claiming the basin of the Columbia River by right of discovery. South of this, between the Rocky Mountains and the Pacific Ocean, there was a great stretch of country belonging to Spain which today is known as California and its neighboring states. Texas was in dispute between Spain and the United States. East from this, extended not the present states on the Gulf of Mexico, but the territory of Spanish Florida.

When Mendelssohn was nine days old, Abraham Lincoln was born. A few years later the fourth president of the United States took the oath of office. During Mendelssohn's life-time there served as presidents: Madison, Monroe, Adams, Jackson, Van Buren, Harrison, Tyler and Polk. In Congress, Clay, Calhoun and Webster were prominent. But the country manifested its most wonderful changes in means of transportation, in the settlement of the west, and consequently in its general social development. The Erie Canal was opened, the first railway train appeared, and rivers were navigated. A print of 1810 picturing the Ohio River at Cincinnati, shows a boat in command of a man who stands holding the tiller. He wears a tall hat. Instead of a flourishing city as we find now, there is a group of houses on a hillside, with open country possessing, no doubt, many more trees than the engraver could conveniently show in the picture. Foreign relations were strained. Trouble with England became acute. Napoleon, by an outright deception, captured many American vessels and seized their cargoes, worth many millions of dollars. But, bit by bit, development was going on, new states were coming in, and the country was gradually gaining that strength which makes it today a foremost nation.

CHOPIN, FREDERICK FRANCOIS (1809-1849)

The early years of the nineteenth century gave birth to some remarkable men. In music we have already learned a few great names: Mendelssohn, Schumann, Wagner, Verdi, and Franz Liszt. Among men of letters there were in England, Macaulay, Dickens, Thackeray, Tennyson, Darwin, and Browning; in America, Longfellow, Whittier, Homes, and Emerson. All these men were born between 1800 and 1812. At that time were living Haydn (until 1809), Beethoven (until 1827), and Schubert (until 1828), of the older musicians; Goethe (until 1832), Wordsworth (until 1850), Bryant (until 1878), among writers of verse; and Scott (until 1832), Cooper (until 1851), and Irving (until 1859), among writers of prose.

"In the year of Chopin's birth, 1809, some distinguished men were born. It is significant to mention these: Mendelssohn, Tennyson, Darwin, Holmes, and Lincoln. Longfellow, whose early poems were published in 1839, just as Mendelssohn, Schumann, and Chopin were entering upon manhood—was in Europe at Heidelberg during the days when Thibaut was lecturing there.

This, then, was one of the many events that were taking place when men whom today we call "great" were boys and youths. When they were men, famous books like Vanity Fair and Pendennis were appearing. Vanity Fair came out in 1845; Longfellow's Evangeline in 1847, the year Mendelssohn died. Pickwick Papers appeared in 1836, the year that Mendelssohn married, and that Richard Wagner was conductor of an orchestra at Riga.

WAGNER, RICHARD WILHELM (1813-1883)

As the works of Frederic Chopin are almost exclusively for the piano, so those of Wagner are for the stage. He wrote a few pieces for the piano and a few for the orchestra, but his work is

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so essentially that of a writer of opera that all else may be said to have no place in an estimate of his value as a composer.

Opera has been in vogue since the year 1600. In other words, since the settlement of the Plymouth colony practically the entire history of opera has been made.

In 1594, what is generally termed in the history of music, the first opera, was performed at the house of Jacope Corsi. The libretto was by Ottavio Caccini. Peri's opera "Euridice" followed in 1600. The "new music," as the style of writing illustrated by these operas was called, gained a firm hold and, in the centuries to come, developed remarkably.

MONTEVERDE, CLAUDIO (1567-1643)

The great man, soon to appear, was Claudio Monteverde (born at Cremona in 1567, died in Venice in 1643). He was "the first opera composer by the grace of God, a real musical genius, the father of the art of instrumentation." In the history of music the student will find that the significant men in opera after Monteverde are Alessandro Scarlatti, Christoph Wilibald Gluck, Wolfgang Mozart, Carl Maria von Weber, Giuseppe Verdi, and Richard Wagner. Innumerable writers of opera have appeared, but the majority have been willing followers of a few leaders. By glancing at the period covered by the above names we shall see that the time from the birth of Monteverde (1567) to the present is practically unbroken.

Monteverde	1567-1643
A. Scarlatti	1659-1725
Gluck	1714-1787
Mozart	1756-1791
Weber	1786-1826
Wagner	1813-1883
Verdi	1813-to present day

Opera is, then, three hundred years old.

Placing even one occurrence opposite each of the above names will help us to keep them in mind:

Monteverde, 1567-1643—Landing of the Pilgrims, 1620.

Scarlatti, 1659-1725—Founding of Philadelphia, 1682.

Gluck, 1714-1787—Battle of Bunker Hill, Declaration of Independence.

Mozart, 1756-1791—Election of the first president of the United States.

Weber, 1786-1826—War of 1812.

Wagner, 1813-1883—First railway train (New Jersey, 1831).

Verdi, 1813—Discovery of gold in California (1849), Civil wars.

Once again, to pass over the same steps:

During Monteverde's lifetime all the plays of Shakespeare appeared.

During Scarlatti's lifetime Bunyan's "Pilgrim's Progress" was written and printed. The first edition of Robinson Crusoe was issued in 1719.

During Gluck's lifetime Goldsmith's "Vicar of Wakefield," Johnson's "Rasselas", and his dictionary of the English language were published.

During Mozart's lifetime most of the poems of Robert Burns were written.

During Weber's lifetime, the works of Scott and Byron were written.

During the lifetime of Wagner and Verdi the works of Dickens, Thackeray, George Eliot, Tennyson, Browning, Longfellow, Emerson, Whittier and Holmes appeared.

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CHAPTER VII.

STORIES AND INCIDENTS

Some insist that we destroy the beauty of a composition by too definite a story; others ask for a more definite story. As adults we must have our music an indefinite thing of the emotions, but as children we must have it so definite that we can suggest and expect certain things to be heard and reported. The experiences of the years will add beauty to the little melodies of the compositions to which we attached a story in the days of "beginning to listen."

Rubenstein has said, "I am for the program that has to be guessed and to be poetized into the composition, not for the program given along with it—I am convinced that every composer not merely writes notes in some key or tempo and rhythm, but lays into his composition psychical mood—i. e., a program, in the justifiable hope that the performer and the hearer will apprehend this grogram."

Thru a definite story we lead a child to the secrets of the composers in telling them "that intangible something" which really no words could ever tell, for "music begins where the spoken word leaves off."

INSTRUMENTAL.

AIR FOR G STRING (35656) **BACH**

This "air" is considered one of the most beautiful melodies ever written. In its original form it was the second movement of Bach's Suite No. 3 in D Major, and although the melody was given to the violins, it was not confined to the G strings. (Wilhelm, the great violinist, transposed the composition to the key of C Major, and thus it was possible to play it on the G string of the violin.)

This composition is one of the most perfect examples of absolute music to be found in the entire literature of the art. Listen to the steady, "plum, plum" of the great father violin while the other violins send little soprano and alto melodies capering all around the father—as though he were keeping time for the game.

PEER GYNT **EDVARD H. GRIEG**

Part I. "Morning." (35007-35470-35597)
Part II. "The Death of Ase." (35007-35470-35597)
Part III. "Anitra's Dance." (64768-18042)
Part IV. "In the Hall of the Mountain King." (18042)

These four numbers are from the Peer Gynt Suite by Edward Grieg, the greatest musician of Norway. It is the musical setting to Ibsen's drama of the same name. Peer (pronounced Pair) was a vagabond and during one of his wanderings in a desert of Africa, a company of Arabian silk merchants passed him. They had with them a dancing girl, "Anitra"—who displayed her shimmering silks in the sunlight whirling before him, in an Egyptian type of dance. You can imagine you see her as you listen, in the light, graceful, swift dance.

Another time Peer had wandered into the Mountain Cave, or "Hall of the Mountain King," and found there strange looking little people whom we call Gnomes, or Trolls. They were very ugly, but

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even so, Peer flirted with the king's daughter. Of course they knew he would not marry such an ugly creature; they hated to have her fall in love with Peer and be disappointed, so they decided to dispose of Peer. They "put something in his cup" and then as he became sleepy, they began to dance around him, at first slowly, stealthily, then faster and faster until they were fairly whirling, making Peer quite dizzy, until finally he fell senseless.

This music is wonderful because it describes an unlovely strange story and does it correctly.

As you listen you are sure the Trolls are ugly and that they were tormenting Peer. Try moving your finger as though it were one of the Gnomes dancing around Peer. Keep perfect time. Don't be in a hurry—Feel the rhythm—Watch how gradually the Gnomes increase their speed. Don't jerk. The evenness is part of the marvel of this music. Can your finger move as fast as the music tells you?

Ase was Peer's mother. Does this music make you feel she was dying? Compare it with "Morning." Would the music which is to tell us of morning be as full of bustle and rush as if it were to tell about noon?

THE BEE (67076) **FRANZ SCHUBERT**

Did you ever watch a bee over a flower bed? What does it do? Draw out the fact that she has a very swift, eager, irregular flight, as she tries one flower after another, and then when she decides there is honey, how she darts down into the flower—zip! Have the children raise their hands instantly, the minute she darts into the flower to stay. See if she changes her mind before she really goes in.

What instrument could best show us this picture of the bee?

Make the children realize why the violin is best, by discussion of their answers to the question.

"Franz Schubert, the composer of this charming little tone painting, was a violinist of Dresden, and was no relation to Franz Peter Schubert, of Vienna, the great composer of the time of Beethoven. This Franz Schubert was born in Dresden in 1808 and died there in 1878. Almost all his compositions were for his favorite instrument. Possibly the one which has won for him the greatest recognition is the short but exceedingly clever musical delineation of the buzzing bee."—Anne Shaw Faulkner.

THE SWAN (Cygne, Le 45096) **SAINT-SAENS**

Where does a swan live? Can he move as fast as a bee? Why? Then if he is bigger and moves more glidingly, do you not think we should have the music tell us so? Wouldn't a deeper tone be more appropriate? Listen to the 'cello (Record 45096).

When you see this number on programs it will nearly always be by the French name for the swan, Le Cygne (Luh Seen-yuh). This was written by the Frenchman, Saint Saens, pronounced, as you remember, "Sahn Sahn" (with nasal tone).

BLUE DANUBE WALTZ (74627) **JOHANN STRAUSS**

See Page 367 of "What We Hear in Music", by Anne Shaw Faulkner.

The Richard Strauss, who is expected in America this fall, is no kin to the Waltz King, but is a remarkable modern composer.

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CAPRICCIO VALSE (74686) **WIENIAWSKI**

This composition was chosen as the first composition to be recorded by the world famous seventeen-year-old wonder, Erika Morini. "You will marvel at its sprightly melodiousness against a rippling piano accompaniment sustaining a lovely waltz rhythm throughout. Swift, cool harmonies rise out of the delicate arabesques of passage work, as delicious to the ear as the water drops of some crystal spring might be to the lips. There are softly clanging, mandolin-like pizzicati, soft wailing double stops, exquisite glistening trills—all the resources of the instrument."

CHANSON INDOUE (64890) **RIMSKY KORSAKOFF**

Rimsky Korsakoff was an officer in the Russian army who composed music on shipboard and mailed it to his teacher in St. Petersburg for correction. He traveled all over the world and so had first-hand information to draw upon when in his opera "Sadko" he wished to write the scene in which the foreign traders describe their native lands. The merchant from India sings the "Chanson Indoue," a slow and languorous melody, expressive of the strangeness of the Orient.

DANSE MACABRE (85381) **SAINT-SAENS**

This is the third symphonic poem which Saint-Saens wrote for the orchestra. He was inspired by Henri Cozali's (1840-1909) poem, which tells of the dance of the skeletons at midnight.

"Zig, Zig, Zig, death in grim cadence
Strikes with bony heel upon the tomb.
Death at midnight hour plays a dance.
Zig, Zig, Zig, upon his violin.
The winter winds blow, the night is dark,
Moans are heard through the linden trees.
Through the gloom the white skeletons run,
Leaping and dancing in their shouds.
Zig, Zig, Zig, each one is gay
Their bones are cracking in rhythmic time.
Then suddenly they cease the dance.
The cock has crowed! The dawn has come."

EIGHTH SYMPHONY, IN F MAJOR (74661) **BEETHOVEN**
(Allegro, Scherzando, 2nd Movement)

When Maelzel, the inventor of the Metronome, had perfected the little instrument to keep the exact tempo as one learns to play the piano, his musical friends gave a party in his honor. Beethoven, one of the guests, was feeling particularly happy and cleverly made up a little song, toast form, to Maelzel, which imitated the steady ticking of the Metronome. Everyone enjoyed it so keenly that soon afterward he used it for a theme for a symphony.

Listen to the bass instruments telling a joke and the soprano saying "Think of that," and through all of it hear the steady throb and click of the Metronome rhythm.

GAVOTTE-MIGNON (64454) **THOMAS**

Gavotte is a dance form. It is in 4/4 rhythm and in regular two part form, much like the Bouree, which was a cheerful, rapid dance from Southern France or Spain. There are many dance forms which have been used as the basis for the musical compositions we enjoy; and there are many Gavottes. This Gavotte was used in the Opera Mignon (Meenyohn'), the music for which was written by Ambrose Thomas and first produced in Paris in 1866.

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HUNGARIAN RHAPSODY No. 2 (74647-74670) **LISZT**

Think of a man writing fifteen rhapsodies! Liszt did. Because he wrote so many we must be sure to say No. 2 when we refer to the one that we are learning now. No. 2 is the most famous and consists of a slow introductory movement patterned after the "Lassen," of slow dance music, followed by rapid "Friska" from the Czardas, the national dance of Hungary which was adapted from the Gypsies.

See if you can find some lovely special surprises in this.

HUMORESQUE (74494-74163-74180) **DVORAK**

The great Bohemian composer Antonin Dvorak (pronounced Dvor'zhak) is said to have written this to tell a certain story of oppression and freedom, love and longing, anxiety and rest, so tangled that it would never do to really have a special story. It slips into everyone's heart and everyone wants his own story. Dvorak wrote it after a visit to the Southern states of America, where he was gathering folk tunes.

IN A THREE-HORSE SLEIGH (74630) **TSCHAIKOWSKY**

(Troka en traineaux)

Sleighs are common in Russia, and the Russian Tschaikowsky has wonderfully, naturally told us the story, which is beautifully interpreted by another Russian, Rachmaninoff. Did you ever see a picture of the queer harness, and the high wooden arches over the horses?

As you listen, see what you can find out about this story? Is the day crisp, and tinkley? Did the horses go fast at the first or did the sleigh seem quiet, as if waiting for the people to come out and start off? Tell the story as you really hear it. Decide whom you think are in the sleigh, whether a little boy and his father, or an old man on some errands or a merry party of young people, etc.

INTRODUCTION AND TARANTELLE (74626) **SARASTE**

When natives of Spain are bitten by a huge black spider, which we call a "tarantula," it has been a custom with them to think that the only cure is to whirl in a very swift dance until exhausted.

Think of having a name as long as this, Pablo Meliton Sarasate Y Nevascues.

He was a great Spanish violinist and composer, living from 1844 to 1908. Born in Pampeluna, Spain. Prize pupil at Paris Conservatoire. Toured the world at 26. Wrote many compositions and had many written for his violin, by other composers.

INVITATION TO THE WALTZ (74598) **WEBER**

Back in the time when people wore powdered hair and panniered skirts, a very bashful young lady went to a beautiful ball. A handsome stranger, not knowing that she expected to be a wallflower, invited her to dance. Listen to his voice as the 'cello, hers, as the soprano violin. Hear her high surprised voice as she tells him she "can't possibly"; then he insists. She is sure she can't dance. He tells her he will show her how, and you feel that he is showing her a few steps, as he begs. Then she thinks perhaps she can after all, and they whirl forth into the waltz.

"Invitation to the Dance" was written a few months after Weber's happy marriage to the opera singer, Caroline Brandt, and is dedicated to "My Caroline", and may be a memory of the times they danced together, their conversation together before the dance, their walking along with the crowd and then whirling into the dance.

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KAMENNOI-OSTROW (55044) **RUBENSTEIN**

(For splendid "write-ups" of this, see "What We Hear in Music", Anne Shaw Faulkner and E. B. Perry's "Descriptive Analyses of Piano Pieces".)

The general title "Kammennoi Ostrow" takes its name from a fashionable resort on the Kamennoi Island in the River Neva, Russia, where Rubenstein spent many vacation days. It is a collection of twenty-four piano pieces, giving us a tonal portrait of his friends or acquaintances made by Rubenstein while there. No. 22, "Revé Angelique," is dedicated to Mlle. Anna de Friedbourg, and is said to be her idealized portrait painted in tone.

"No. 22 in F-sharp Minor is the best known piece in the collection and is regarded as one of the most beautiful melodies which Rubenstein ever gave us. After a few measures of accompaniment, which serve as Introduction, the first subject is announced. This is a broad dignified melody which is in beautiful contrast to the more animated second subject. This dreamy and pensive melody is sung by the 'cellos, with an accompaniment in the trebles by flute and violins, which suggests the ripple of water. A third subject is based on an old Russian Church Chorale."

It is said that this piece carries with it a definite program. The first subject in its broad serenity suggests a moon-lit garden on a summer evening, the second subject depicting the conversation of the two lovers, there by the rippling water, whose tender words are interrupted by the tolling of a bell in the chapel nearby and the chanting of the monks at even-song.

LIEBESTRAUM (74696) **LISZT**

Liszt wrote three tone poems for the piano which he called "Liebestraum". The first two were given sub-titles of "Nocturne," but they are in reality songs without words. The most famous of the three is the one in A flat. Liszt originally used this melody as a song, which he set to the poem by Ferdinand Freilgarth (1810-1876) a German Revolutionary poet, who in his youth wrote many charming lyrics reflective of Romanticism His poem, "O Love," made a very deep impression on Liszt, who used it as a song, then as the transcription with which we are familiar. The words may be read in the sheet music of "Liebestraum," by Oliver Ditson Co., or in the book, "What We Hear in Music", by Anne Shaw Faulkner.

MARCHE MINIATURE (64766) **TSCHAIKOWSKY**

This happy little march is a welcome number between all deeper numbers. The sparkle and ecstasy of both melody and instrumentation make it one beloved and remembered.

Listen carefully and you will hear the soprano and bass tag each other, and then the soprano will run up the scale, and the bass down, but before long they come back and run along together. With your right hand the soprano and your left the bass, show us when they leave and return to play together.

MELODY IN F (45096) **RUBINSTEIN**

This little poetic thought shows the influence of Mendelssohn's "Song Without Words." Though a Russian, Rubenstein was educated in Germany, and he once said of himself. "The Germans call me a Russian; the Russians a German; the Jews a Christian; and the Christians a Jew. What am I then?"

MINUET IN G (64121) **BEETHOVEN**

A universally popular little gem, by the big deep writer.

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MINUET WALTZ, D-FLAT (64076) **CHOPIN**

Sometimes seen listed on programs as Valse, D Flat.

(See Biography in Rural Schools Booklet.)

When played swiftly only one minute is required to play this number, and for this reason it has been called the Minute Waltz, although some call it the "Little Dog Waltz," and attach the following story. It is said that on one occasion, as Chopin and a friend watched a little dog vainly whirling in an attempt to catch his tail, the companion said, "If I had your nimble fingers I would write a little waltz for the little fellow." Whereupon, the composer turned to his piano and evolved the waltz which has won for him such popular applause, and for listeners such pleasure, but—Oh, how hard it is to tell the story correctly when we are just learning the mystery of the keys.

As you listen, see if you feel the little dog getting dizzy, resting a minute, then whirling until he drops exhausted.

MOMENT MUSICALE (18216) **SCHUBERT**

(Pronounced Moh-Mohn Moo-Zee-Cal.)

A perfect musical form, and general favorite.

MIDSUMMER NIGHT'S DREAM (Overture) (35625)
MENDELSSOHN

At the age of seventeen Mendelssohn wrote music for Shakespeare's play, and he and his sister, Fanny, and some friends gave the play with Felix's music, there at their home. It was considered so beautifully done that it was finished and has ever since been one of the most famous numbers by this composer.

NARCISSUS (17472) **NEVIN**

Tell the class the old Greek myth about Narcissus, which Nevin, the American composer, has interpreted in this music, "This "Lovely Boy," when gazing into the limpid waters of a clear pool, fell in love with his own reflection, with unhappy results, as it caused him to pine away until he finally turned into a flower which now bears his name." Which part of the music describes the boy? Which part the changing into a flower? Can you hear how each phrase is echoed by a similar one? That is the way the music expresses the reflection of the boy's face in the water."—F. Sheehy.

NEW WORLD SYMPHONY (74631) **DVORAK**

This 'Largo' movement is the second of the symphony, and feels like the breezes on a field of cotton where there are negroes swaying in tune with the breeze. The negroes of the South always sing at their work, and one after another calls to remote parts of the field some bit of news in song, which rises and falls as evenly as the waves of the sea—songs full of hope and imagination and memories, lifted to the sky above as unconsciously and naturally as the flight of birds in springtime. Listen to the appropriate use of the wood wind choir of the orchestra. The beauty of this envelopes and holds one in the spell of the beauty of the out of doors.

NOCTURNE IN E FLAT (74616) **CHOPIN**

This is one of the most famous 'night songs' of the Pole Frederic Chopin, who immortalized the national dances of Poland, the mazurka and polonaise, but who was also the first to be called "the poet of the piano." This evening song is so full of poetry that we easily see that this fame is justly earned.

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POET AND PEASANT (Overture) (35509) **VON SUPPE**

This overture was written by Franz Von Suppe, who was born in Spalato, Dalmatia, in 1819, but who lived most of his life in Vienna, where he died in 1895. Suppe has composed many light operas and overtures, and of the latter, "Poet and Peasant" has enjoyed extraordinary popularity. See if you can write a story about what the music tells you? Does the title tell you what Von Suppe was endeavoring to tell in music?

POMP AND CIRCUMSTANCE (35247) **ELGAR**

Of a set of several marches of the same title, this stirring march, "Pomp and Circumstance," is one of the most popular concert numbers by Sir Edward Elgar, of the modern English school. It was composed for the coronation of King Edward VII and played during all the incidental festivities. Soon after his accession to the throne, King Edward bestowed the title of Knight on the English musician.

It is an excellent example of march form and the brass effect should be especially noted.

The trio of the march is very popular as a song, known as "Land of Hope and Glory."

PRELUDE IN C SHARP MINOR (35625) **RACHMANINOFF**

Russia is a land of bells, we are told, and "it is of their tolling that the opening theme, thundered out in octaves, speaks. Above this is heard the counter chime of smaller bells. The great foundation tones reverberate again and again against the upper chimes until the whole tonal mass is allowed to die away in softness."

Surely you can remember this prelude to the chimes? If you were passing some chimes which played this melody, would you recognize it and be able to say, "That is C Sharp Minor, by Rachmaninoff." Rachmaninoff was born in Russia in 1873, so he must have really heard chimes many times.

ROKOCZY MARCH (74695) **BERLIOZ**

(Pronounced Rah-koh-tshee)

We call your attention to a most excellent and complete story of this number as found in "What We Hear in Music". Also, Apthorp's "Life of Hector Berlioz," pages 52 to 54.

The Rakoczy March is the national air of Hungary and was originally written by Michael Barna, a Gypsy court musician of Prince Rakoczy, from whom this composition takes its name.

The Rakoczy family were leaders in the Hungarian independent movement for many generations, the most famous member of the family being Franz II, who led the Revolution in 1703. Under the direction of the composer, Barna, this was played when the Young Prince and his wife made their state entry into Eperjes, and in 1711 Barna changed it to a more war-like march, when Franz led the revolt against Leopold I. Manuscript was kept in the Barna family for generations, but many musicians of Hungary used the melody. Chief popularity is due through the personal beauty and genius of Barna's granddaughter, who played it on her violin. At her death the manuscript came into the hands of another Hungarian Gipsy violinist, Ruzsitka, who added strength and character, and it was from him that Berlioz borrowed it, and made an arrangement for use in his "Damnation of Faust", the success of which is thrilling enough for a story all its own.

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SALUT d'AMOUR (18755) **ELGAR**

"Love's Greeting"—a modern instrumental serenade by Edward Elgar, an Englishman, who is considered one of the foremost composers of the present day. He was born in 1857. This number is one which all children love to try to whistle.

SCHEHERAZADE (74593) **RIMSKY-KORSAKOFF**

(Festival of Bagdad or Fourth Movement)

The story of this composition is taken from the Arabian Nights. Scheherazade, the sultan's wife, to save her life, told her husband stories for a thousand and one nights. The Festival of Bagdad is the fourth movement from the symphonic suite, "Scheherazade." Rimsky-Korsakoff's musical interpretations of one of the sultana's tales. (See pages 317-318 of Spalding's book, "Music: a Literature and an Art.")

The Festival of Bagdad illustrates the composer's power of drawing a vivid picture. You know how exciting it is to go to the circus and hear the criers of the side-shows, the roars of the animals and the throngs of people in high-pitched holiday voices thronging into the tents. Did you ever see the old Arab who was with one of the big circuses, spinning like a top in his chalked circle, his castanets held high above his turbaned head, his long, full trousers balooning above his turned-up pointed shoes? Do you remember the man who sat cross-legged near the whirling figure and played his accompaniment on a piccolo? See if you can place these figures in the 1145-year-old city of Bagdad, there between the Euphrates and Tigris Rivers, which flow into the Persian Gulf. Let's have them in a colorful gala street fair, under the blue, blue skies of the Orient, mingling with camels, silks and excitement. Can you find this picture in the music of the Festival of Bagdad?

SERENADE (64576) **MOSKOWSKI**

In warm Southern countries, people do not visit with one another in houses in the evening, because it is too hot to stay indoors. If a gentleman wishes to compliment a lady, he takes his guitar and plays upon it while he sings a song under her balcony or window. Such a song is called a "serenade." This serenade is a song without words.

SERENADE (74167) **SCHUBERT**

Schubert's "Serenade" is a song with words, and very beautiful they are, too. The lover tells how the night winds are moving softly, the streams are whispering, and he, too, is awake, keeping watch with the stars and the moon.

SOUVENIR (64074) **DRDLA**

Drdla dedicated this "Souvenir" to his former teacher, Wianiawski, and has been a favorite with violinists and hearers ever since. The term souvenir is applied to music of a quiet, thoughtful type, which interprets the thoughts we have when we look at a box of trinkets given to us by one whom we love.

SPRING SONG (18648) **MENDELSSOHN**

This is one of the composer's "Songs Without Words." The light arpeggio chords against the exquisite melody give it the atmosphere of springtime.

SURPRISE SYMPHONY (Second Movement) (35243) **HAYDN**

Remember in hearing this that Haydn was the Father of the Symphony, and that at this time, there was no wonderful Symphony

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Orchestra as we have today. The music which Haydn played for the people of the royal court was rather dreamy and quiet, such as might have been heard when Bach was at his organ in a church. The story goes that one day some of the royal people became anxious to have something different, and when one of the gentlemen told Haydn, he determined to surprise them. The second movement of every symphony is supposed to be the quiet one, but in this case, just as the powdered wigs were beginning to nod and adjust themselves for a long time of "just-the-same" kind of music, the orchestra suddenly gave a crash and wakened them into attention. For this reason it is called the Surprise Symphony.

SYMPHONY IN B MINOR (35314) **SCHUBERT**
(Called the Unfinished Symphony)

"What We Hear in Music" has a good discussion of this. Be sure to read it. There are many books discussing this because of the unusual beauty and the mystery of its never having been completed. It was not sudden death which stopped the composer's work, for it was begun in 1822, and Schubert did not die until 1828. The work was found by Sir George Grove in 1867, in a pile of Schubert's old manuscripts, and given by him to the world. He says: "I am convinced that it stands quite apart from all the other compositions of Schubert or of any other master."

There are two beautiful subjects throughout, one introduced by the 'cellos, and the other by the woodwinds.

Try presenting this by drawing the places where the special instruments sit as they begin the story and "check in" as the story progresses to the point where the famous 'cello melody comes in.

Did you ever listen to the deep-voiced father violins as they stand back and rumble about some great secret, then hear how it excites the first violins until they tremble with the overpowering mystery of it all? The second violins become eager to know what is exciting the first violins and they begin to tremble, too; then the mother violins become anxious, and even the horns are full of curiosity and ask to be let in on the secret. The flute calls out high, above all the rest. He thinks HE should know by all means, so then —the boys violins, the 'cellos, who knows what their father were talking about this time?—decide to tell everybody! And what a beautiful message they sing!

Have the children hum as soon as this famous melody is wafted into the story. But first see that they know the exact place, by a sudden show of hands as that part comes into the story.

TO A WILD ROSE (17691) **EDWARD MacDOWELL**

Although many think they can play this beautiful dainty number, the composer after hearing a small child attempt to play it, remarked: "I've just listened to some one tearing my rose up by the roots."

Did you ever really look at a wild rose and see the delicate coloring and the simplicity of its lines? This composition is one of a series of "Woodland Sketches," all of which are so poetic that we may have thoughts other than those suggested by the titles, but these thoughts must be sweet and beautiful to match the music.

TRAUMEREI (64197) **SCHUMANN**

We quote here from Rural School Booklet: "Traumerei (Troh-meh-rye) is one of a group of smaller compositions, called "Childhood Scenes." It is probably the most beloved of the entire

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group, and is a universal favorite, beloved by old and young. Traumerei means 'Dreaming'."

"It is said that this number was intended to portray a dream of the summer with its deep blue sky, flecked with fleecy clouds. The fragrance of the wild rose comes on balmy breeze and soothes the senses into a delicious reverie. The change in key comes as the dreamer momentarily rouses himself. Soon, however, the first key returns, as the dreamer's senses are again lulled to rest. Only one melody is heard throughout this entire composition, the contrasts being obtained by modulations, or changes of key.

"Try this exquisite gem in the 'sleepy time' or rest period."

TAILOR AND THE BEAR (18598) **MacDOWELL**

There are many ways to present this. If children are accustomed to interpreting musical stories, let them give their own version. If there is no musical reason for certain statements which they may have made, then they need some definite assistance. The mere statement that they like a certain composition is no indication that they comprehend the story. For those not experienced in musical perception we suggest the following story and active response. Tell the story to the class and explain the signals you desire. Then watch how some hear correctly, others as mistakenly or listlessly as tho mother had started a record at home and then every one talked.

Once there was a tailor, busily sewing. Do you think we will know, if we listen, whether he was happy or sad? (How can music tell it?)

Suddenly a great black bear came to the door! Just frightens the breath out of the tailor. Then he happened to wonder if the bear was tame, and to find out he grabbed up his violin, which he kept near him to rest him from sewing, and began to tune up. Guess what the bear did! Yes, sir, he began to dance! But he hadn't been dancing long when his keeper came for him, and tried to take him away. The bear was having such a good time that he didn't want to go, so the tailor tuned up again. This time the tailor was not nearly so frightened and could give a better dance, such as great lumbering bears love. But they didn't have all day to give to a bear so his keeper dragged him along, and as far as you can hear him going down the street, he is growling. Not a fierce growl, but a happy one, thinking of the happy time he'd had. The tailor, as he returned to his work, was so relieved that the bear hadn't eaten him, that he began to whistle.

When the tailor sews we will take great basting thread stitches in time with the music. When he tunes his violin the first time, we will pretend to tune, then play a violin in time with the rhythm. After he tunes the second time, we will make two fingers dance in slow bear dance time, then walk your fingers off down the road, then sew again. When the tailor whistles, we will whistle exactly as he does. See what a wonderful thing it is to have a whole story told with just instruments of the orchestra!

TURKISH MARCH (64965) **BEETHOVEN**

The Turkish March is from a work for chorus and orchestra, which Beethoven wrote in 1811 for the opening of a new theatre at Pesth, Hungary. This march has been arranged for piano. The words of the original work are by Kotzebue, a German poet, and were inspired by the struggles of the Greeks against their Turkish oppressors at the beginning of the 19th century. You hear the Turks approach, pass you and go off into the distance.

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WHIRLWIND (18312) **KRANTZ**

This remarkable flute solo tells us, perhaps, what happens when an autumn wind whirls through a lane of leaves. Draw out the fact that a whirl of wind has two chief characteristics—whirling and a light, lilting way of playing tag. Ask why a drum could not tell the story as well as the flute.

SONGS

These simple well-beloved melodies are chosen because of their representing several nations and spreading the joy of becoming familiar with National characteristics.

There is so much opportunity to secure information regarding these numbers that we will not publish a complete discussion of them here. The Rural School Booklet will give valuable assistance in supplying words for most of these; we are submitting only two, "Mighty Lak' a Rose", and "John Peel". The sturdy even rhythmetic boom of the latter, makes it one of great interest to a large number of those who become familiar with it. De Gogorza sings this well.

It is said that when Mozart slipped on the polished floor of the Palace he said to Marie Antoinette who assisted him to his little-boy feet, "Thank you, you are kind. Some day I'll mary you." It was this boy who lived so much of his time in the palaces of kings and who wrote the Cradle Song we sing on our list.

FUNICULI FUNICULA is a merry song written for the gala day when the people of Italy were celebrating the first trip of a queer little train which was made to ascend Mount Vesuvius by the force of one car, on its down trip, pulling the other car up. The music reminds us of the clicking of this kind of train.

LO, HERE THE GENTLE LARK is so wonderful an opportunity to create an intelligent interest in Coloratura voice work that we suggest a comparison of actual bird voices by playing records of the real nightengale, as he talks, sings and then thrills. You will discover the marvel of a voice which can be so like one of the few birds who can really trill.

This number is not merely a vocal display. There is much of special interest. We are all sure that Shakespeare certainly knew how to use words to describe certain things. This time he is telling of the lark who likes to leave its low nest among the grasses and soar up to greet the morning, singing as he flies. Bishop, who wrote the music of "Home, Sweet Home", decided to describe the Lark in Music. You will see that both these men had closely observed a lark. As you listen, can you tell when the bird flies up, floats, sings and then swoops down?

JOHN PEEL (64968) **OLD ENGLISH**

This song is sung by the boys of the famous old English schools, Eton and Harrow. The words are kindly furnished for this booklet by Miss B. Nelson.

D'ye ken John Peel with his coat so gay?
D'ye ken John Peel at the break of day?
D'ye ken John Peel when he's far, far away
With his hounds and his horn in the morning?

Yes, I ken John Peel with his coat so gay,
He lived at Troutbeck once on a day.
We'll follow John Peel with hurray and hurray
If we want a good hunt in the morning.

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CRADLE SONG (64590) **MOZART**
MIGHTY LAK' A ROSE (89108) **NEVIN**

These two songs attest tenderness toward childhood to be one of the beautiful unchanging facts of life the world over.

Mozart's "Cradle Song" is sung to some aristocratic baby in an old world castle. We see the moon peeping thru a Gothic window at the wakeful baby, and bathing in white light, an expanse of garden and meadow where now sleep the lambkins, bees and birds. The singer tells us all about a house of grandeur as she summons soothing images to lull her charge to sleep.

The simplicity of the surroundings of the southern mammy lead her to draw upon the unearthly of her imagery, so after she has compared her baby to the one beautiful object of her cabin home, the rose that grows outside the door, she likens him to heaven and the angels.

Negro mammies used to always care for the little babies of the south and the words of this song will show you how they loved these babies.

"Sweetest li'l fellow,
Everybody knows;
Dunno what to call him,
But he mighty lak' a rose!
Lookin' at his mammy
Wid eyes so shiney blue,
Mek' you think that heaven
Is coming clost ter you!
W'en he's dar a sleepin',
In his li'l place,
Think I see de angels
Lookin' thru de lace,
W'en de dark is fallin',
W'en de shadows creep,
Den dey comes on tip toe
Ter kiss 'im in his sleep.
Sweetest li'l fellow—etc.

OPERA

DANCE OF THE HOURS (55044) **PONCHIELLI**
(From GIACONDA)

The Dance of the Hours is a ballet which is given for the entertainment of the guests during a masked ball in the Venetian palace of the duke in the third act of Ponchielli's opera "La Giaconda". The dancers are dressed to represent light and darkness, dawn and twilight, and the music symbolizes the struggle ever present in the world, between good and evil, progress and ignorance.

ANVIL CHORUS (17231) **VERDI**
(From IL TROVATORE)

The scene of the Anvil Chorus from Verdi's opera "Il Trovatore" is a gypsy camp in the Biscay Mountains. It is early morning and the men are beginning their day's work, singing as they hammer on their anvils.

HOME TO OUR MOUNTAINS (89060) **VERDI**
(From IL TROVATORE)

Home to Our Mountains is a duet between the old gypsy, Azucena, and her adopted son, Marrico. They are in prison, and the gypsy longs for the peace of her old mountain hime, while Marrico tries to comfort her by assuring her that they will some day return to it.

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SEXTETTE (55066) **DONIZETTI**
(From LUCIA DI LAMMERMOOR)

The story of Donizetti's opera, Lucia, is taken from Sir Walter Scott's novel "The Bride of Lammermoor". The sextette is sung in the scene during which Edgar, who loved Lucy, returns from France just after Lucy had been forced by her brother Henry to marry Sir Arthur. Brother and sister, the two rivals, with Raymond (the chaplain) and Alice (Lucy's companion) express their conflicting emotions in this famous sextette.

LAST ROSE OF SUMMER (74536) **FLOTOW**
(From MARTHA)

The words of the "Last Rose of Summer" are by the Irish poet, Tom Moore, and the melody is an old Irish folk-tune. In Flotow's opera "Martha", Harriet and Nancy, ladies in waiting to the queen, disguise themselves as servant maids, and are hired by two farmers. When Lionel, one of the farmers asks Harriet to sing, she responds with this Irish song.

GOODNIGHT QUARTET (95210) **FLOTOW**
From MARTHA)

The two farmers, Lionel and Plunket, have been trying to teach their new found servant girls to spin and after the lesson join with the maidens in singing the "Goodnight Quartet".

QUARTET (55066) **VERDI**
(From RIGOLETTO)

Rigoletto is the name of the hunch back who is the father of the beautiful Gilda, and the jester to the gay Duke of Mantua. The Duke has told Gilda that he loves her. Rigoletto, knowing that the Duke is false, allows his daughter to overhear his patron making love to another girl, Maddalena. The quartet occurs when Rigoletto tenderly addresses Maddalena in the tavern where she repulses him. Outside Gilda sings heartbrokenly, and Rigoletto vows vengeance on the Duke.

BARCAROLLE (87532) **OFFENBACH**
(From THE TALES OF HOFFMAN)

The scene during which the Barcarolle is heard pictures a room in a palace in Venice. Through the windows are seen the moonlit, "untrodden" streets of the city of waters. The people in the room sing this beautiful duet whose swaying rhythm expresses the motion of gondolas.

RIDE OF THE VALKYRIES (74684) **WAGNER**
(From DIE WALKUIRE)

The Valkyries are the warlike daughters of Wotan, king of the Gods, who ride through the air on winged horses, picking up heroes who fall on the field of battle and carrying them to Walhall, home of the Gods. In this music you can hear the wierd cries of the goddesses and the neighing of their steeds.

OVERTURE TO WILLIAM TELL (35120, 35121) **ROSSINI**

This number is the overture to an opera founded on Schiller's story of the Swiss patriot, William Tell, who shot an apple poised upon his son's head. The overture is in four parts and describes scenes in Switzerland in this order: first, dawn in the mountains; second, a storm; third, calm after the storm and the shepherd's prayer of thankfulness; fourth, the stirring march of Swiss troops as they gather to fight for freedom.

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